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THE DARKEY & COMIC DRAMA

The Live Injin.



Chicago.

THE DRAMATIC PUBLISHING COMPANY.

CAPT. RACKET

A COMEDY IN THREE ACTS.

BY

Charles Townsend.

PRICE 25 Cents.

This latest play by Mr. Townsend will probably be one of his most popular productions; it certainly is one of his best. It is full of action from start to finish. Comic situations follow one after another, and the act-endings are especially strong and and lively. Every character is good and affords abundant opportunity for effective work. Can be played by four men and three women if desired. The same scene is used for all the acts, and it is an easy interior. A most excellent play for repertoire companies. No seeker for a good play can afford to ignore it.

CHARACTERS.

CAPT. ROBERT RACKET, one of the National Guard. A lawyer when he has nothing else to do, and a liar all the time.....

Comedy Lead.

OBADIAH DAWSON, his uncle, from Japan "where they make tea".....

Comedy Old Man.

TIMOTHY TOLMAN, his friend, who married for money and is sorry for it.....

Juvenile Man.

MR. DALROY, his father in-law, a jolly old cove.....

Eccentric.

HOBSON, a waiter from the "Cafe Gloriana," who adds to the confusion.....

Utility.

CLARICE, the Captain's pretty wife, out for a lark, and up to "anything awful".....

Comedy Lead.

MRS. TOLMAN, a lady with a temper, who finds her Timothy a vexation of spirit.....

Old Woman

KATY, a mischievous maid.....

Soubrette.

TOOTSY, the "Kid," Tim's olive branch.....

Props.

SYNOPSIS.

ACT. I. Place: Tim's country home on the Hudson near New York. Time: A breezy morning in September. The Captain's fancy-takes a flight and trouble begins.

ACT. II. Place; the same; Time; the next morning. How one yarn-requires another. "The greatest liar unhung," Now the trouble increases and the Captain prepares for war.

ACT. III. Place: the same. Time: evening of the same day. More misery. A general muddle. "Dance or you'll die." Cornered at last. The Captain owns up. All serene.

Time of playing: Two hours.

Order a sample copy, and see for yourself what a good play it is.

THE LIVE INJIN;

OR,

JIM CROW.

A Comical Ethiopian Sketch,

IN FOUR SCENES.

BY MR. DAN BRYANT.

ARRANGED

BY CHARLES WHITE,

THE CELEBRATED ETHIOPIAN COMEDIAN,

Author of "Magic Penny," "Jolly Millers," "Vilikens and Dinah," "The Coopers," "Old Dad's Cabin," "Rival Lovers," "Sham Doctor," "United States Mail," "Mazzeppa," "Uncle Jeff," "Mischievous Nigger," "Portrait Painter," "Black Shoemaker," "Hop of Fashion," "The Wreck," "Mystic Spell," "Black Statue," "Quack Doctor," "Sam's Courtship," "Thieves at the Mill," "Black Chemist," "Streets of New York," "Daguerreotypes," "Guide to the Stage," "Going for the Cup," "Policy Player," "The Ghost," "Black-Ey'd William," "Damon and Pythias," "Malicious Trespass," "Vegetable Man," "Fisherman's Luck," "Musical Chowder," "The Draft," "Casquet of Fun," "White's Black Wit," "Burlesque Circus," "Black Menagerie," "Skating Carnival," "Trip by Rail," "Jealous Darkey," "Musician, Blower and Dancer," "Bummers' Hall," "Peep at Barnum's," "Nigger Encampment," "Stupid Servant," "Recruiting Office," "A Lucky Job," "Dr. Possum's Lecture," "Storming the Fort," etc., etc.

AS FIRST PERFORMED BY BRYANT'S MINSTRELS, AT MECHANICS' HALL, 472 BROADWAY, NEW YORK, 1865.

TO WHICH ARE ADDED,

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

CHICAGO:

THE DRAMATIC PUBLISHING COMPANY.

Entered according to Act of Congress, in the year 1874 by ROBERT M. DE WITT, in the office of the Librarian of Congress at Washington.

CAST OF CHARACTERS.

Mechanics' Hall,
New York, 1865.

Peter Pipes.....	Mr. DAN BRYANT.
Mr. Pigtail (a Tobacconist).....	Mr. NELSE SEYMOUR.
Orlando Short Cut (a Dandy).....	Mr. T. B. PRENDERGAST.
Hunkey Doree.....	Mr. DAVE REED.
Miss Fanny.....	Master TOMMY.

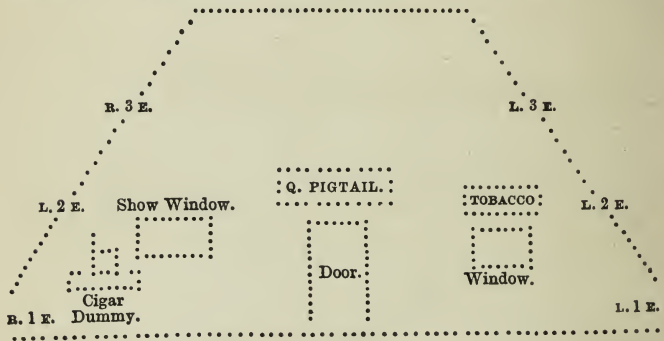
TIME OF PLAYING—TWENTY MINUTES.

SCENERY.

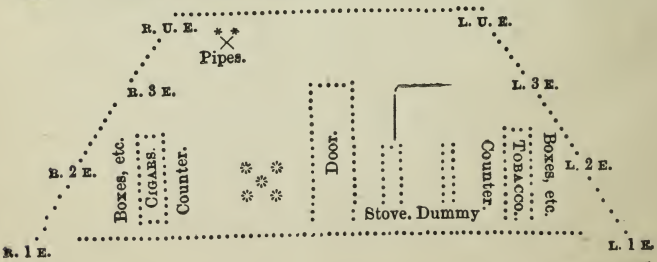
Scene I.—Street, in 1st grooves.

Scene II.—Plain chamber, in 2d grooves.

Scene III.—Street, showing the exterior of PIGTAIL'S tobacco store. Window, L.; door near L. C., and show-window, R. Sign over the door.



Scene IV.—Interior of PIGTAIL'S store.



COSTUMES.

- PETER PIPES.**—Clean, ordinary negro costume, rather juvenile.
- MR. PIGTAIL.**—Genteel old man. Dress coat, long vest, dark pants, colored cravat, wig, slightly gray, colored cotton pocket-handkerchief.
- ORLANDO SHORT CUT.**—A spry, tidy-looking dress; dandy style.
- HUNKEY DOREE.**—A ordinary-looking darkey.
- MISS FANNY.**—Very neat calico dress and handkerchief. Fashionable wig, and other things in proportion.

PROPERTIES.

- FOR "LIVE INJIN."**—A profile Indian on a pedestal, or a dummy; broom; short counter, with jars and cigar-boxes on it; box of walnut or dark wood saw-dust, for snuff; an imitation stove, with real pipe running through flat; two long clay pipes, crossed on the r. flat; knife; tomahawk; tape measure; two chairs; spectacles; cane; two letters; calico waist and skirt, the skirt made separate and to open in front; bonnet; handkerchief; hoop-skirt; Indian dress, with head-piece; sign, **Q. PIGTAIL, TOBACCO.**
- FOR "JIM CROW."**—A profile Negro of "Jim Crow," on a pedestal, or a dummy; a table with tobacco strips on, to work; another table, and spread with plates, knife, and fork, and a couple of jars at the end, one with flour in it; a pie on table; a bladder; stick; and short pipe, with tobacco in it; broom; candlestick and candle, lighted; short counter, with jars and cigar-boxes on it; saw dust snuff; two chairs; tape measure; spectacles; cane; two letters; calico waist and skirt, the skirt made separate, to open all the way in front; bonnet; handkerchief; hoop-skirt; sign, **PIGTAIL, TOBACCO;** jack-plane; auger, and a piece of gas pipe.

NOTICE.—Although the language of the manuscript favors the "Live Injin," parties wishing to alter it, will find no difficulty whatever, except in changing title and properties. All the characters, except **PETER PIPES**, can be played in white faces, if desired. If changed, call **PIPES "Jim Crow."**

STAGE DIRECTIONS.

R. means Right of Stage, facing the Audience; L. Left; C. Centre; R. C. Right of Centre; L. C. Left of Centre. D. F. Door in the Flat, or Scene running across the back of the Stage; C. D. F. Centre Door in the Flat; R. D. F. Right Door in the Flat; L. D. F. Left Door in the Flat; R. D. Right Door; L. D. Left Door; 1 E. First Entrance; 2 E. Second Entrance · U. E. Upper Entrance; 1, 2 or 3 G. First Second or Third Grooves.

R. R. C. C. L. C. L.

☛ The reader is supposed to be upon the stage facing the audience.

James Hewitt 107 Mar. 56, 21 Mar. 85

THE LIVE INJIN; OR, JIM CROW

SCENE I.—*A street in 2d grooves*

Enter ORLANDO, L. 1 E.

ORLANDO. I have a good mind to borrow a half a dollar, go before the mayor and take an oath to burn, destroy and annihilate all tobacco-nists in general, and old Pigtail in particular. To refuse me the hand of his daughter in marriage. He has just kicked me out of the house, and locked his daughter in her room; my only hope now, is to run away with her, and marry her in spite of herself. But how to get her a note telling her of my plans. (PETE *sings outside R. 1 E.*) Why, I can't be mistaken. That's my old friend Peter Pipes; he's just the man for me, sure. Hallo, (*calling*) Pete—say—you—

Enter PETE, R. 1 E.

PETE. Why, hallo, Shortcut, you look as nice as a new barber-pole— all full of striped paint, ain't you?

ORL. Well, how's things go with you, Pete?

PETE. Oh, very shakey. I just got turned out of a fine situation I had. I was chawing rye-bread for poll-parrots.

ORL. What did they discharge you for?

PETE. Well, I had a good appetite, I eat up all de bread, de parrots died, an' de firm busted.

ORL. Well, Pete, if I put you in a way to make five dollars—can you lodge a secret in your breast?

PETE. Yes, if the lodging is paid for.

ORL. All right. Now you know old Pigtail in there? Well, he has refused me the hand of his daughter.

PETE. Why don't you bust him in the snoot?

ORL. No, no, that won't do. I want you to get a letter to her, and if you succeed I'll give you five dollars.

PETE. Is de young lady wealthy?

ORL. Well, about fifty thousand.

PETE. Has she got any sisters?

ORL. No, she's the only child.—Why?

PETE. Kase I'd like to marry in the family.

ORL. Come now, can you assist me?

PETE. Well, you see, Shortcut, de old man don't like me pretty well, I frew snuff in his eyes.

ORL. Ah, I have it.

PETE. Well, keep it all to yourself, I don't want any.

ORL. I mean the disguise. You see, Pete, she expects the dressmaker to-day, and you can go in disguise, and the old man will think it's all right, as he never saw the dressmaker himself.

PETE. That's it. Where'll I get the harness ?

ORL. Come with me, I'll get you one of my sister's dresses, and give you all the directions.

PETE. What does your sister wear, calico or silk ?

ORL. Silk.

PETE. Give me some——

[Both exit, R. 1 B.]

SCENE II.—*Plain chamber in 2d grooves. Old PIGTAIL and FANNY discovered. FANNY seated crying.*

PIGTAIL. (*in a rage, walking up and down, cane, specs, etc.*). Who ever heard of such a scoundrel. The idea of trying to run away with a young girl not six years old yet.

FANNY. Why, pa, I don't know who the man is.

PIG. Don't know him! No, and I'll see that you shant know him. (*takes letter out of his pocket*) Let me see what the rascal says—(*reads*) Ah! "January the wonst." *That's a fine young man for you.* (*reads*) "My own dear Fanny. Cheer up, all will be right. Your old fool of a dad will be surprised this evening. Get all your clothes and throw them over the fence. I'll have a hand-cart waiting." (*in a rage*) You black rascal, I'll murder you. Get my blunderbuss, etc. (*knock R.*)

FANNY. Pa, don't go on so. Here is Miss Stitch, my dressmaker. Walk right up, dis way, Miss Stitch.

Enter PETE as dressmaker.

PETE. Good morning, my dear. Oh, excuse me, I didn't know your brother was in.

FANNY. Why that aint my brother, it's my father.

PETE. Oh, excuse me, he looks so young I took him to be your brother. (*kisses hand at him.*)

PIG. (*delighted*). Hey, what's that. (*aside*) Why, I've mashed her. That's a very sensible dressmaker, and not bad looking. (*aloud*) Why, you see, Miss Stitch, as to leaving the room I can't think of it. There is a young scoundrel in love with my daughter, and he has a contemptible puppy employed to bring her letters, and for that reason I cannot leave the room. Besides I could not think of leaving so beautiful a lady as yourself, without having some conversation with you.

PETE (*aside*). Why the old thief. I'll have him arrested for keeping a disorderly house.

PIG. I can't leave the room, but I'll turn my back. (*does so.*)

PETE (*takes out tape-measure—PIGTAIL eyes him occasionally*). How do you wish your dress, Miss ?

FANNY. I want three flounces and pockets on the right side.

PETE. How many gussets will you have on your elbow ?

FANNY. Three.—Oh, Miss Stitch, I'm not happy, I want sympathy.

PETE. Next time I call I'll bring you some.

FANNY. No. You don't understand me. I want a warm heart.

PETE. You've got tongue enough, but you want more pluck. Will you have a beef's liver, or a sheep's heart.

FANNY. Oh shame, go on with your fitting.

PETE. I ain't got any sympathy, but I've got some No. 6. Will you

have some of that, it's good for de mumps. (*forgetting himself, goes to get it in his pocket. FANNY stops him and points to her father, who sees him.*)

FANNY. Pray, Miss Stitch, remember decorum.

PETE. Yes, I remember him, he gave me this letter. (*partly showing it.*)

FIG. (*getting a glimpse of it*). Blow me if that dressmaker ain't got a note. I'll watch them.

PETE. Which side is your pocket on?

FANNY. On the left side.

PETE. That's the wrong side. The old man's got his lamps on me. (*to PIGTAIL*) Excuse me, sir, can you oblige me with a glass of water?

FIG. Not at present. Will have some wine soon.

PETE. Oh, excuse me. I never touch it. (*goes on measuring FANNY'S dress*) I always make it a practice to—Oh! curse that pin. (*FANNY screams, runs to L. E. PIGTAIL runs PETE across stage. Catches hold of his skirt which comes off, leaving the waist, pants, hoops. PETE runs round the stage and jumps out the window.*) [Close in.]

SCENE III.—*Street in 2d grooves, sign over door, "Q. PIGTAIL, Tobacco."*
A sign or figure as Indian, L. 1 E.

Enter ORLANDO.

ORL. I wonder what keeps that Pete so long? I hope no accident has happened?

PETE runs in with hoops, bonnet, long tassel attached to it.

PETE. Murder! murder!

ORL. Why, what's the matter?

PETE. Here's a fine situation for your sister to be in, ain't it.

ORL. Why, where's the other part of your dress?

PETE. The old man's got it. Oh that was a failure, he threw me out of the window. I took the first train to *Glassco*.

ORL. What's to be done?

PETE (*looking at figure*). I know. You just give me that Injin's coat, hat and cheese-knife. I heard him tell Joe to take in the sign, so I'll dress up like the Injin, and get in the house. (*dresses himself*) All right, I'll meet you down to the one-arm widow's.

ORL. Where's that?

PETE. The pump.

FIG. (*at window*). Here, Joseph, go and take in the Injin.

Enter JOE, running.

JOE. Yes, sir. Why, I forgot all about the Injin. (*carries him inside the door.*)

SCENE IV.—*Interior of cigar store. Stove L. C., near counter. Two counters in this set, one R., the other L. Indian and pedestal door, near R. C. Two pipes on flat, two chairs, cigar boxes, jars and broom. PIGTAIL and FANNY discovered.*

FIG. Now Miss Fanny, promise to marry the man I select, and I'll give you a new bonnet, and ticket for—

PETE (*as Indian*). Fah-he-ho! (*trying to get FANNY'S attention*) You! Ough!

FIG. What the devil's that ?

FANNY (*sees PETE. Screams, recovers herself*). Oh, I was only trying to frighten you.

FIG. Well, come sit down. Now you know Mr. Smith the grocer. He's got a Chinaman in his store, with gas coming out of his nose. Now I'm going to take my Injin and bore a hole through his head.

PETE. (*aside*). He's going to bore me. He'll strike ile.

FIG. And make the gas come out of his mouth. So, while I think of it, I'll jest get the instruments. (*goes to counter. PETE pantomimes to FANNY to run out. PETE slaps old man on head—old man upsets box of snuff*) What the duce is it ? There, I've upset a pound of my best snuff. Here Joe, come, and sweep this snuff up. (*calling.*)

[*Exit with FANNY to L. 1 E.*]

PETE (*jumps off stand*). Golly, big Injin will roast alive there. Well, I've got the gal all right. Now to get some cigars and go. Hallo, here comes Joe, I'll have some fun wid him.

JOE *enters with broom.*

JOE. Golly, the old man's getting crazy, sure. I never see such a fool. (*sweeps snuff towards PETE. Business. PETE sneezes. JOE frightened*) If I didn't think I heard some one sneeze, sure.

Sweeps again very fast. PETE hits him on back with tomahawk. JOE turns and sees him. PETE dances and sings Indian music. JOE jumps up and down frightened. PETE scalps JOE ; JOE runs off. Old man, FANNY and JOE, rush on. PETE shrieks hi-ah-ya-he-ho, etc. Scalps old man and throws stove on him.

If under title of Jim Crow, make the store sign Jim Crow instead of an Indian, and when the old man goes to bore a hole in him for his gas-pipe, let Peter Pipes strike old Pigtail with a bladder on a stick, until scene closes. Play the piece just as it is, and call either according to the sign you use.

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A DOMESTIC DRAMA IN ONE ACT,
BY CHAS. TOWNSEND,

Author of "Borderland," "Broken Fetters," "Vacation," Etc.

Three male, two female characters. A capital little play, printed from the author's acting copy as performed under his management. "Lawrence Emmet," the outcast and tramp, and "Kenmore," the genteel villain, are strong characters; the two female characters, leading lady and *ingenue*, also being excellent. Fun and pathos intermingled enlist and retain the attention of an audience from beginning to end. Scene, a nicely furnished reception or drawing room. Costumes, simple, of the present day. Time of playing, thirty minutes.

PRICE, 15 CENTS.

SYNOPSIS OF EVENTS.

Genie expresses her ideas to "Kenmore"—Julia's birthday party—The Judge talks politics—and discloses a secret—"I am not her father!"—Emmet appears on the scene—"Yer aff, there, Guvnor"—Kenmore devises a scheme—"I'd rather talk dollars"—The disguise detected—The scheme develops—Julia's distress—"Tell me it's not true!"—Emmet gets a square meal, and has a talk with Genie—Kenmore's scheme seems to flourish, but his offer is refused—"A word from me and back he goes to prison"—The letter opened—"My own, own child!"—Kenmore finds his match—Emmet throws off his disguise—The Judge makes an acknowledgment—Kenmore discomfited—"My own father!"—Tableau.

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A Comedy Drama in Three Acts.

By EFFIE W. MERRIMAN.

Price, 25 Cents.

This new play has bounded at once into a wide popularity. The good plot, the strong "heart" interest, and the abundant comedy all combine to make a most excellent drama. "Bub" Barnes is a fine character of the Josh Whitcomb type, and his sister is a worthy companion "bit." Sammy is an excruciatingly funny little ducky. The other characters are good. Fine opportunity for introducing specialties. The play has so many good points that it never fails to be a success.

CAST OF CHARACTERS.

BERNICE HALSTEAD, a young lady of eighteen, with an affection of the heart, a love for fun and hatred of arithmetic.....

AMY HALSTEAD, her sister, two years younger, fond of frolic....

INEZ GRAY, a young lady visitor willing to share in the fun....

MRS. HALSTEAD, a widow, and stepmother to the Halstead girls.

HANNAH MARY BARNES, or "Sis," a maiden lady who keeps house for her brother.....

DWIGHT BRADLEY, a fortune hunter and Mrs. Halstead's son by a former marriage.....

DR. BURTON, a young physician.....

SAMMY, the ducky bell-boy in the Halstead house.....

ABRAHAM BARNES, or "Bub," a yankee farmer still unmarried at forty—a diamond in the rough.....

ATTORNEY; SHERIFF.....

Time of playing, two hours.

Two interior scenes. Modern costumes.

SYNOPSIS OF INCIDENTS:

ACT I. Parlor of the Halstead home. The young doctor. The three girls plot to make his acquaintance. An affection of the heart. "Easy to fool a young doctor," but not so easy after all. The stepmother and her son. The stolen diamonds. The missing will Plot to win Bernice. "I would not marry Dwight Bradley for all the wealth the world contains." Driven from home.

ACT. II. Kitchen of the Barnes' farm house, Bub takes off his boots. The new school ma'am. "Supper's ready." "This is our nephey and he's a doctor." Recognition. A difficult problem in arithmetic. The doctor to the rescue. "I'm just the happiest girl in the world." "I've come to pop the question, an' why don't I do it?" Brother and sister. "If it's a heifer, it's teh be mine." The sheriff. Arrested for stealing the diamonds. "Let me knock yer durned head off." The jewels found in Bernice's trunk.

ACT. III. Parlor of the Halstead home. "That was a lucky stroke—hiding those diamonds in her trunk." The schemer's plot miscarries. Abe and Sammy join hands. The lawyer. "Bully for her." Bradley tries to escape "No, yeh don't!" Arrested. "It means, dear, that you are to be persecuted no more." Wedding presents, and a war dance around them. "It is no trick at all to fool a young doctor."

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